CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Chadwyck-Healey Inc
623 Martense Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1982

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd.

Location of original: Arts Council of Great Britain, 105 Piccadilly, London W1V OAU.

Technical data: Producing laboratory: Chadwyck-Healey Microform Publishing Services, 10 North End, Bassingbourn, Cambs., England.

List 33

FOR JASPER JOHNS

whose aristocratic nuances of grey, black and white put him in the company of Velasquez and Manet, this garland of thoughts was collected, in homage,
by Ellen H. Johnson

Ten Numbers, 1960, the artist

3 from Tunkhannock

...to have a self, to be a self, is the greatest concession made to man, but at the same time it is eternity's demand upon him.

Kierkegaard, *The Sickness Unto Death*

You take a clay lump to make the dish, and the clay's usefulness is just where it isn't. You cut material into doors and windows to make a room, and its usefulness as a room is just where it isn't. So you take what of it there is to use what of it there isn't.

Lao Tzu, *The Emptiness of the Tao*, trs. by McNaughton

...fog-insulated noises:
Gongs in white surplices, beshrouded wails,
Far strum of fog horns...signals dispersed in veils.

Hart Crane, *The Harbor Dawn*

...it is our daily business to find practical ways of turning the telescope around and looking through the other end.

John Cage, *Lecture on Commitment*

The hand that is in his mind is at work.

Foçillon, *The Life of Forms in Art*

Once when William Blake was looking through a sketch book of Constable's he stopped at a drawing of fir trees on Hampstead Heath and exclaimed, "Why, this is not drawing, it's inspiration!", to which Constable calmly replied, "I meant it for drawing".

A good poem is a contribution to reality. The world is never the same once a good poem has been added to it.

Dylan Thomas, *On Poetry*

We didn't any longer want to fool the eye: we wanted to fool the mind.

Picasso, quoted in Gilot, *Life with Picasso*

Pure perception, which is the lowest degree of mind – mind without memory – is really part of matter.

mind without memory – is really part of matter.

Bergson, *Time and Free Will*

Great colourists know how to get an effect of colour with a black suit, a white necktie, and a grey background.

Baudelaire, *On the Heroism of Modern Life*

...isn't it almost an actual religion which we learn from these Japanese so unassuming that they live in nature as though they themselves were flowers.

Van Gogh, *Letter 542*

...only those who have personality and emotion know what it means to want to escape from them.

T. S. Eliot, *The Sacred Wood*

Private faces in public places
Are wiser and nicer
Than public faces in private places.

Auden, dedication to Stephen Spender of *The Orators*

I take it ('the old metaphor') and use it in such an unexpected way that it arouses new emotion in the mind of the viewer, because it momentarily disturbs his customary way of identifying and defining what he sees.

Picasso, quoted in Gilot, *Life with Picasso*

And they say that art exists as a thing in itself...

Strindberg, *The New Arts, or the Role of Chance in Artistic Creation*

to reach the Impossibility of
sufficiently visual memory
to transfer
from one
like object to another
the memory imprint.

Duchamp, *from the Green Box*

When you know that there is no final goal, you know also that there is no chance, for it is only in a world with final goals that the word 'chance' has a meaning.

a meaning.

Nietzsche, *The Gay Science*

Not free not to choose: he is committed, he must wager, abstention is a choice.

Sartre, Introduction to *Les Temps Modernes*

...and thou shalt find
Those children nursed, deliver'd from thy brain,
To take a new acquaintance of thy mind.

Shakespeare, *Sonnet LXXVII*

It is easier to listen than to look.

Gertrude Stein, *Lucy Church Amiably*

...to point at the moon a finger is needed, but woe to those who take the finger for the moon...

Suzuki, *The Meaning of Zen Buddhism*

Something had happened which is to say something had not happened.

John Cage, *Jasper Johns: Stories and Ideas*
(It should please J.C. that in order to include this statement, I had to break my own rule not to use anything written *about* J.J. – Is it only the bent rule that measures the man? E.J.)

The truth should be evident but unstated.

Oldenburg, *Raw Notes* (for *The Typewriter*)

We have shut the doors behind us, and the velvet
flowers of night
Lean about us scattering their pollen grains of
golden light.

D. H. Lawrence, *Hyde Park at Night, Before the War*

Litotes A figure of speech, in which an affirmative is expressed by the negative of the contrary.

The Oxford English Dictionary

Don't you see, M. Vollard, that if I put something there by guesswork, I might have to paint the whole canvas over starting from that point?

Cézanne, quoted in Vollard, *Paul Cézanne, His Life and Art*

His Life and Art

That which hath been is now; and that which is to be hath already been...

Koheleth, The Book of Ecclesiastes

Consider something "important". Call what is not 'important', 'unimportant'.
3. Take something which is "unimportant" and find a way to consider it 'important', adding to what is already 'important'. Continue in this way until there is no more 'unimportant'.
4. Take something which is 'important' and find a way to consider it 'unimportant', adding to what is already 'unimportant'. Continue in this way until there is no more 'important'.

George Brecht, *Answer to Ben Who Asked Me What Was Important*

Let be be finale of seem.

Wallace Stevens, *The Emperor of Ice-Cream*

To will is to stir up paradoxes.

Camus, *The Myth of Sisyphus*

O breeze of the spring, since I dare not know you,
Why part the silk curtains by my bed?

Li Po, *In Spring*, trs. by W. Bynner

In the vicinity of the work we were suddenly somewhere else than we are accustomed to be.

Heidegger, *The Origin of the Work of Art*

...a man paints with his brains and not with his hands, and if he cannot have his brains clear he will come to grief.

Michelangelo, *from a letter to an unknown prelate*

...Doubt wisely; in strange way
To stand inquiring right, is not to stray;

John Donne, *Satire III*

My squinty doaty!
I hid and you sook.

Beckett, *Whoroscope*

My squinty doaty!
I hid and you sook.

Beckett, *Whoroscope*

We never have
—not even for one
single day—
that pure space
before us
that flowers can open
endlessly into
It's always *world*
it's never a nowhere.

Rilke, *Eighth Elegy*, trs. by David Young

...radical changes in music written today are considered not evolutionary, but dangerous and destructive. And they are. Dangerous to inertia and destructive of habits.

Varèse, *Bennington College Symposium on Art and Music*

Underneath this succession of moments which constitutes the superficial existence of things animate and inanimate and which is continually obscuring and transforming them, it is yet possible to search for a truer, more essential character which the artist will seize so that he may give to reality a more lasting interpretation.

Matisse, *Notes of a Painter*

I like the rule that corrects the emotion. I like the emotion that corrects the rule.

Braque, *Reflections on Painting*

The difficulty in philosophy is to say no more than we know.

Wittgenstein, *The Blue and Brown Books*

Published to coincide with the exhibition *Jasper Johns Drawings*, organised by the Arts Council of Great Britain, September 1974
© The Arts Council of Great Britain